



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

K. Price, Fairmount Park Commission; George D. Widener, Pennsylvania Academy of the Fine Arts; E. T. Stotesbury, Drexel Institute; Leslie W. Miller, Pennsylvania Museum and School of Industrial Art; C. C. Harrison, University of Pennsylvania. All of these men serve without compensation. Hereafter no work of art shall become the property of the city by purchase, or gift, without being submitted to, and approved by, this jury, which is required to make an annual report to the Mayor and to recommend from time to time such improvements to the city as it may deem advisable. "Work of art" is defined in this act as including "paintings, mural decorations, stained glass, statues, reliefs, or other sculpture, fountains, monuments, arches, or other structures intended for ornament or commemoration," which is, it would seem, quite comprehensive. Boston, New York, Philadelphia and Washington all now have their public art safeguarded for the future by commissions of experts.

ART IN PITTSBURGH

An interesting exhibition of the etchings of Felix Buhot was held in Gallery 1 of the Carnegie Institute by the Pittsburgh Etching Club from the 10th to the 31st of October. This club is made up of persons especially interested in fine prints. The exhibitions held under its auspices are invariably opened with a reception to members and friends, after which they are entirely free to the public. Catalogues are printed and gratuitously distributed which contain a biographical sketch of the etcher whose works are exhibited and much information tending toward a better understanding of the prints. This is the third season these exhibitions have been held; the work of such masters of the art as Rembrandt, Whistler, Haden and Pennell having been previously shown. Etching is generally recognized as an intellectual art with an appeal to a more limited public than paintings, but each year these exhibitions have been fully appreciated by the people.

The Associated Artists of Pittsburgh

opened their annual exhibition with a reception on October 31st and will continue it until the 26th of November. Many of the well-known painters who were born in Pittsburgh, among whom may be mentioned J. W. Alexander, H. O. Tanner, Ernest Blumenschein and H. L. Hildebrandt, are represented. It is an excellent display.

A memorial exhibition of the works of the late Joseph Woodwell also opened on October 31st and will continue for the same length of time. These are marines painted at Magnolia, Massachusetts, where Mr. Woodwell had a summer home, and on the coast of Florida and Cuba. Joseph Woodwell was chairman of the Fine Arts Committee of the Carnegie Institute and one of the best known of the Pittsburgh artists. He studied for four years at Barbizon and was the friend of both Millet and Jacque. In Paris he was associated with Monet, Sisley, Renoir and Pissaro. Pittsburgh suffered a severe loss in his death. His ideal studio at the rear of his residence in Penn Avenue was well known to the distinguished artists who visited Pittsburgh, and also to most of the obscure, struggling ones in this city. He was a genuine lover of art.

Immediately following these exhibitions will come the American Water Color Society's rotary exhibition which will be shown in the Carnegie Institute under the auspices of the Art Society of Pittsburgh.

A UNIQUE EXHIBITION

In the National Arts Club, New York, a unique exhibition was held from October 26th to November 4th under the auspices of the teachers of Home Economics in the New York Public Schools. It consisted of abstract color arrangements, of color schemes for rooms in water color, and completed model rooms in miniature of different types and periods designed as object lessons to children, to demonstrate the possibility of good taste in home decoration at little expense. The following excellent description of the miniature model rooms was given in the *New York Times*.